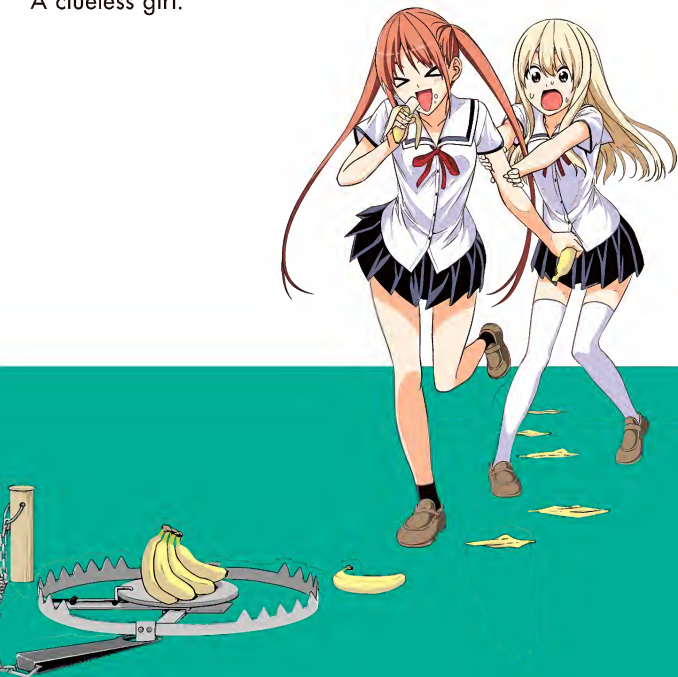


Aho-Girl

\ 'ahô,gərl \ Japanese, noun.

A clueless girl.



AHO-
GIRL

Aho-Girl

\ 'ahô,gərl \ *Japanese* , *noun* .

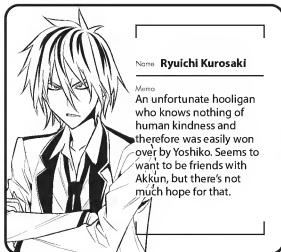
A clueless girl.

2 | Hiroyuki



CHARACTER PROFILES

AHO-GIRL's
Cast of Characters



Name **Ryuichi Kurosaki**

Memo

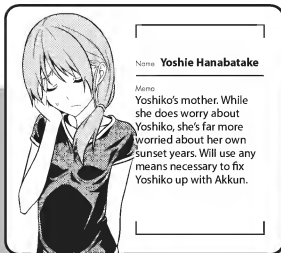
An unfortunate hooligan who knows nothing of human kindness and therefore was easily won over by Yoshiko. Seems to want to be friends with Akkun, but there's not much hope for that.



Name **Sayaka Sumino**

Memo

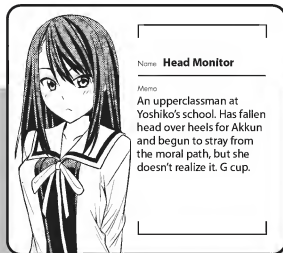
Yoshiko's friend. She's a very kind girl. She knows her kindness lands her in all sorts of trouble, yet she remains kind. Worries about being boring.



Name **Yoshie Hanabatake**

Memo

Yoshiko's mother. While she does worry about Yoshiko, she's far more worried about her own sunset years. Will use any means necessary to fix Yoshiko up with Akkun.



Name **Head Monitor**

Memo

An upperclassman at Yoshiko's school. Has fallen head over heels for Akkun and begun to stray from the moral path, but she doesn't realize it. G cup.



Name **Ruri Akutsu**

Memo

While her brother Akkun is an overachiever, Ruri's not quite so fortunate. She is constantly dismayed by her terrible grades. Perhaps the day will come when all her hard work pays off. Hates Yoshiko.



Name **Akuru Akutsu (Akkun)**

Memo

Childhood friend of Yoshiko, who lives next door. Plays the aggravated straight man to Yoshiko's absurdity. Tries to cure Yoshiko of her stupidity, but despite all his effort, it's not going very well.



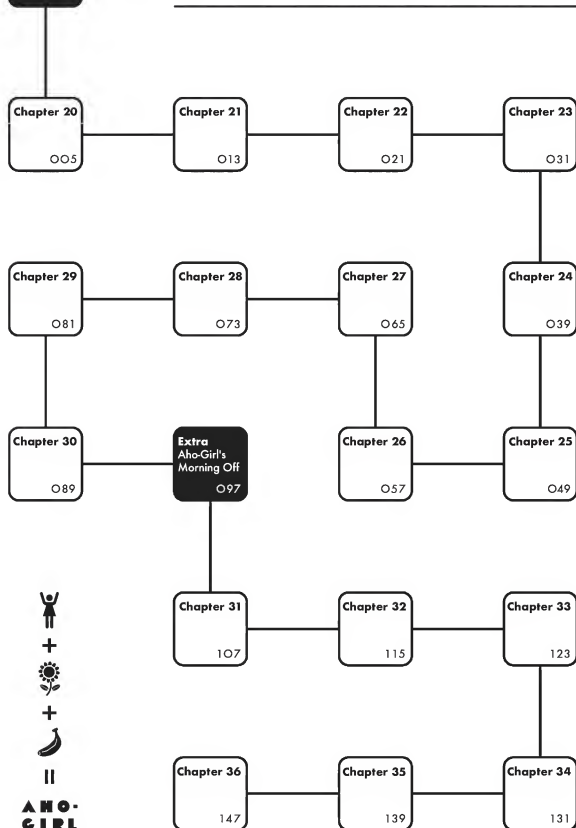
Name **Yoshiko Hanabatake**

Memo

An inexpressibly clueless high school girl. Favorite food: bananas. Has been friends with Akkun since they were kids and is in love with him. Lives entirely by impulse. Tends to enjoy life too much.

HIROYUKI
PRESENTS
AHO-GIRL
VOLUME.2

C O N T E N T S



AHO-
GIRL



Chapter 20



**THIS IS
WHY YOU
HAVE NO
FRIENDS,
AKKUN!**



ACTUALLY,
NO.

**C'MON,
YOU
KNOW
YOU'D
RATHER
PLAY!**

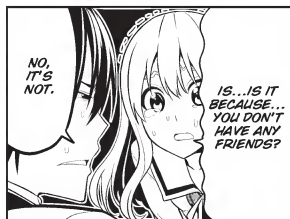
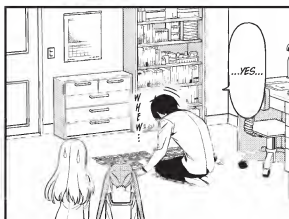
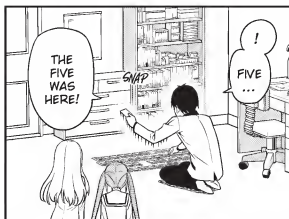
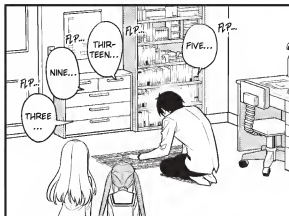
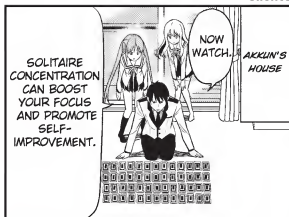


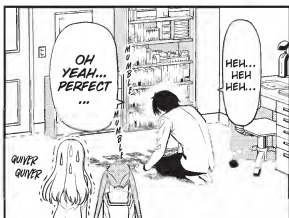
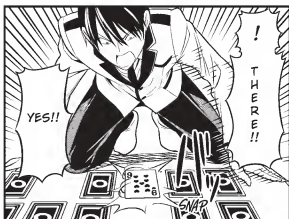
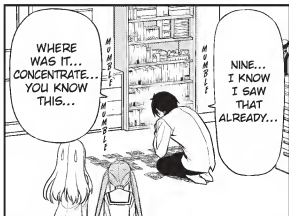
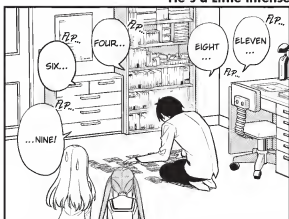
**THIS
IS WHY
YOU'RE
SUCH AN
IDIOT!!**

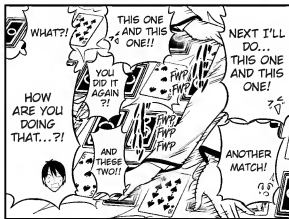
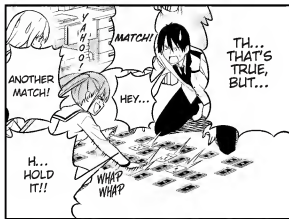
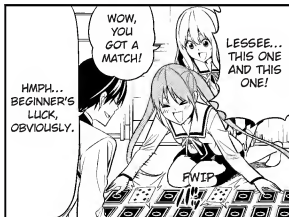
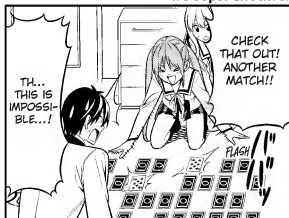


STUDYING.

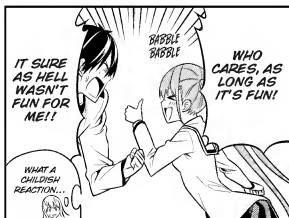
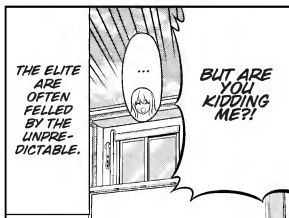
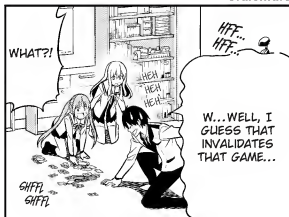
**SO WHAT'S
MORE
IMPORTANT
TO YOU,
PLAYING OR
STUDYING?!**











Defend the Inner Sanctum



(Men may be tortured, men may feel sadness, because of)

Aho-Girl

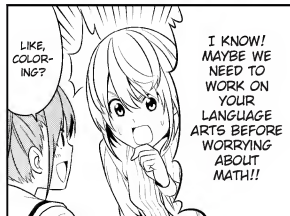
\ 'ahô,gərl \ *Japanese , noun .*

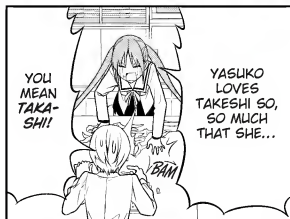
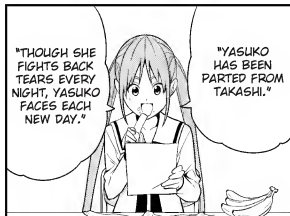
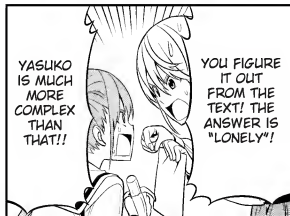
A clueless girl.

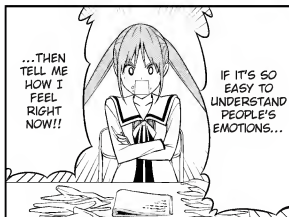
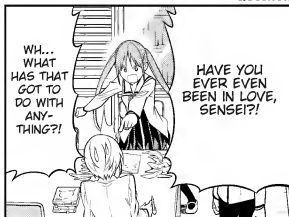


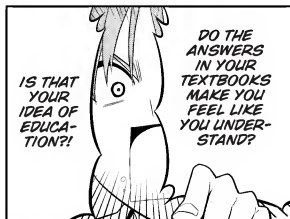
Chapter 21

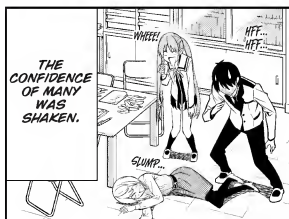












There Doesn't Seem Like Much Chance of That



Name **Teacher (Atsuko Oshieda)**

Sex 

Height **158 cm / 5'2"**

Weight **49 kg / 108 lbs**

Blood type **A**

Birthday **02/18**

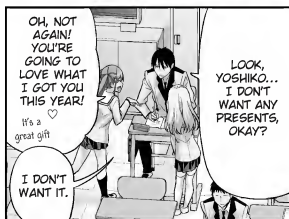
Memo

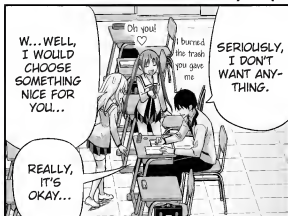
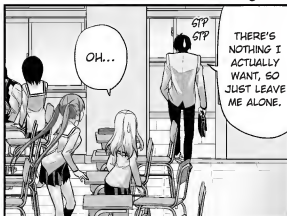
Homeroom teacher for Yoshiko and Akkun's class. Teaches math.

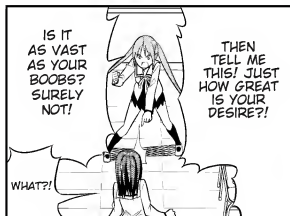
She is passionate about education, but because she takes everything very seriously, she ends up accepting Yoshiko's idiotic arguments far too readily.

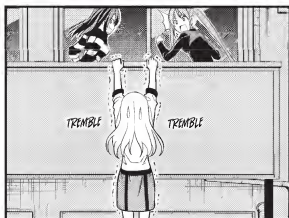
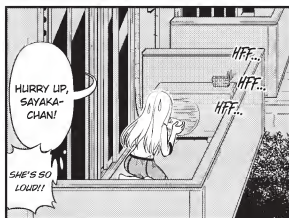
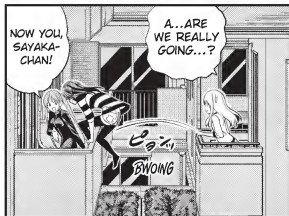
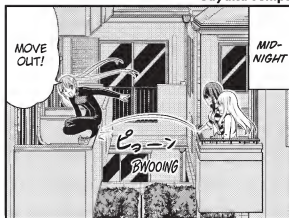
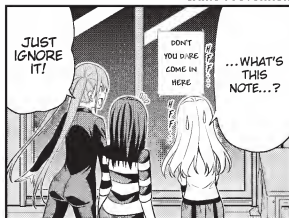
Has always attended all-girls schools, and so has no romantic experience. She hasn't given much thought to it until recently...

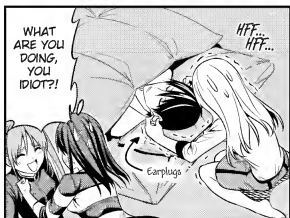
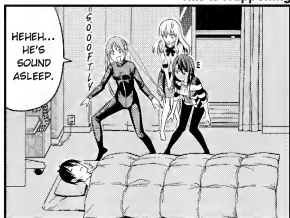
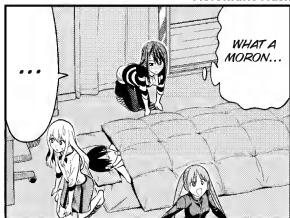


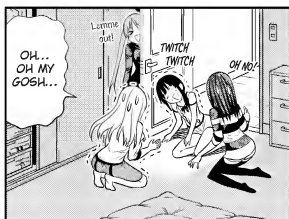
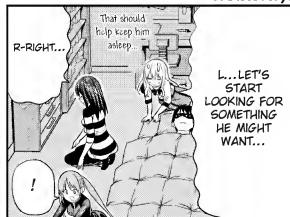


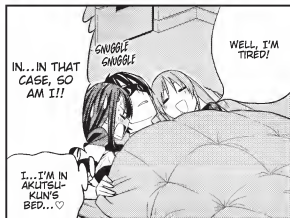


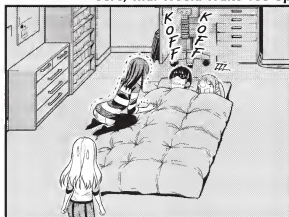
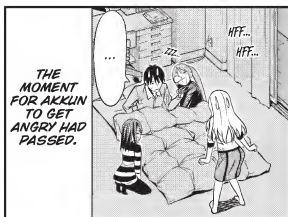




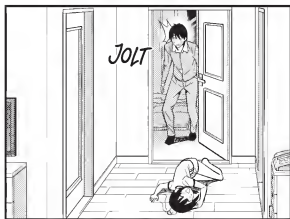
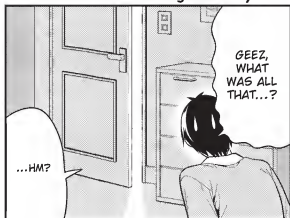








The Forgotten Baby Sister



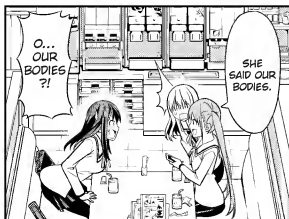
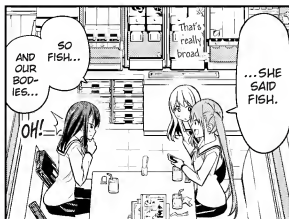
(Please! Teach me,)

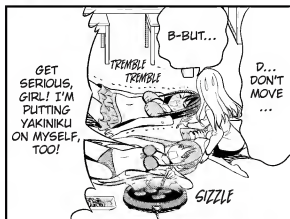
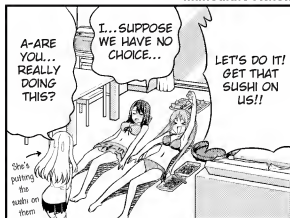
Aho-Girl

\ 'ahô,gərl \ *Japanese , noun .*

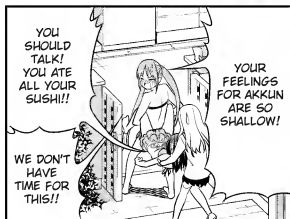
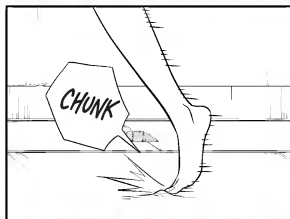
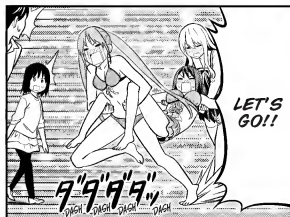
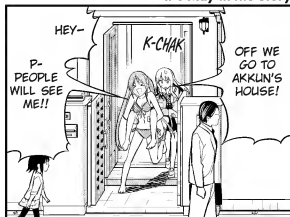
A clueless girl.

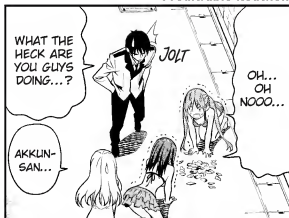












Why Don't You Get Dressed First



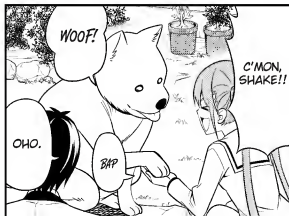
(She brings the city to life)

Aho-Girl

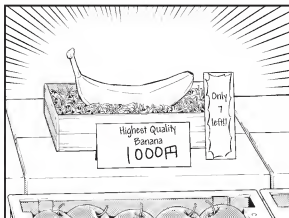
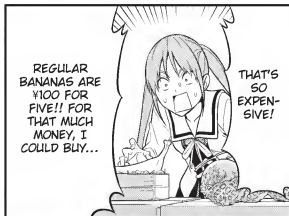
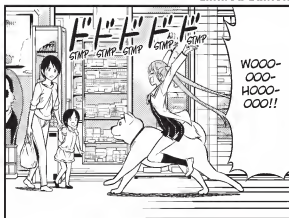
\ 'ahô,gərl \ *Japanese , noun .*

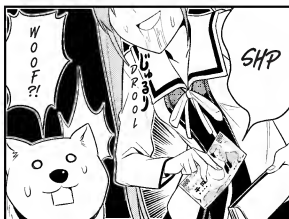
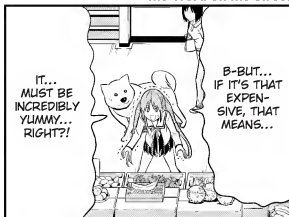
A clueless girl.

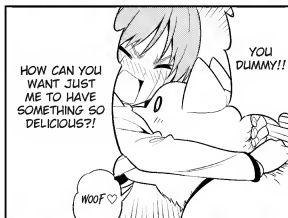


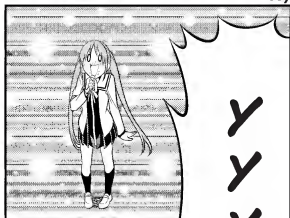




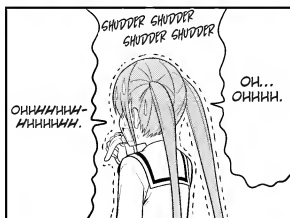


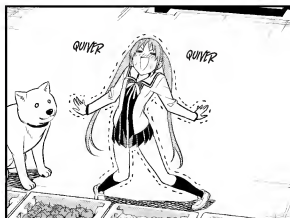
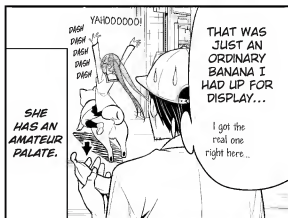
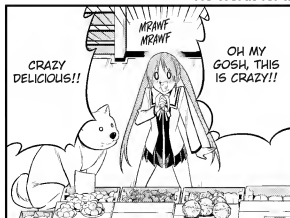
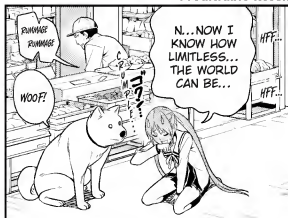






Y
Y
Y
U
M
M
M
M
M
Y
Y
Y
Y
!!





Back to Square One

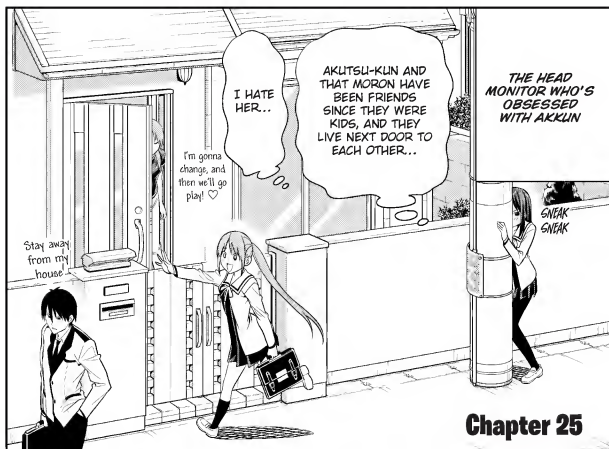


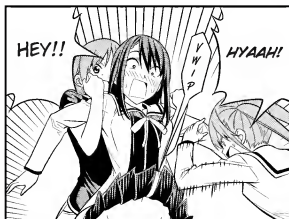
(Dig here,)

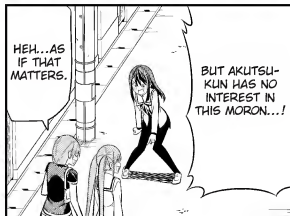
Aho-Girl

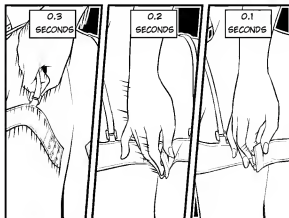
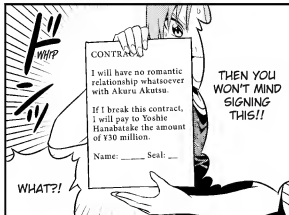
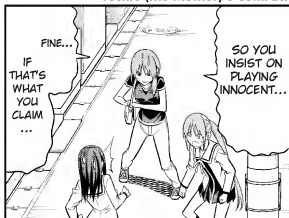
\ 'ahô,gərl \ *Japanese , noun .*

A clueless girl.

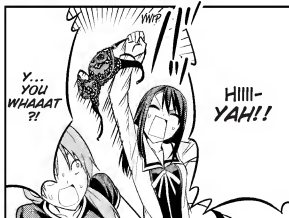
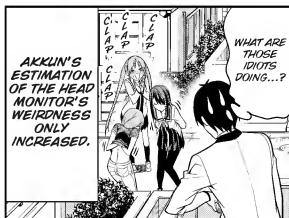
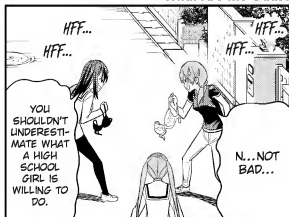












No Time for Remorse



(Love is war)

Aho-Girl

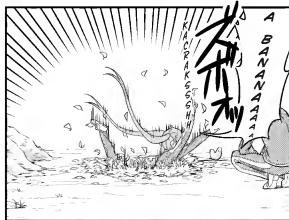
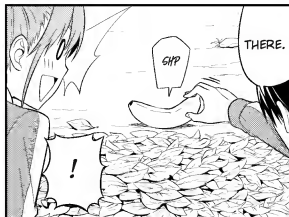
\ 'ahô,gərl \ *Japanese , noun .*

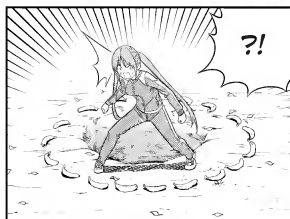
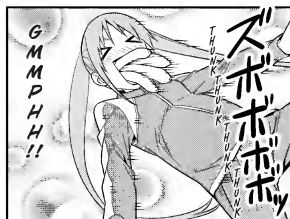
A clueless girl.













The Master



(The other day, I met)

Aho-Girl

\ 'ahô,gərl \ *Japanese , noun .*

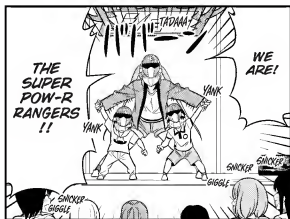
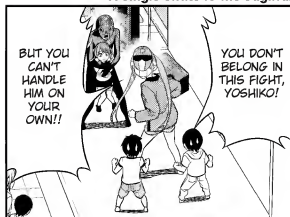
A clueless girl.

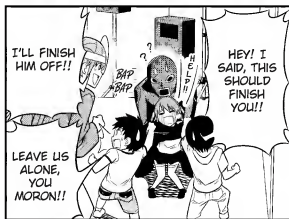




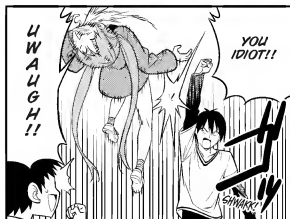








The Strongest Challenger Appears



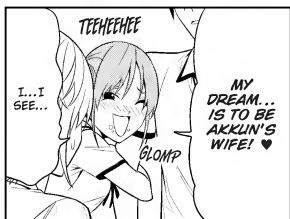
He was just passing by

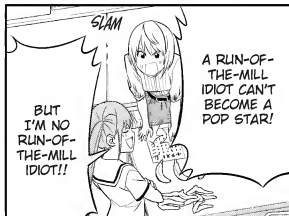
(Five stars, shining in the heavens! Five-Star Squadron!!)

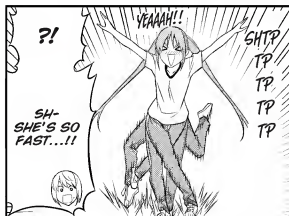
Aho-Girl

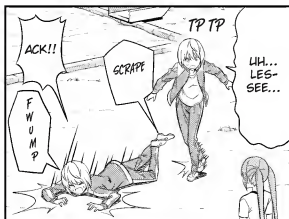
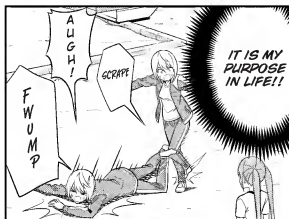
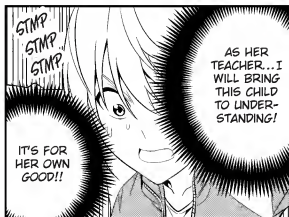
\ 'ahô,gərl \ *Japanese* , *noun* .

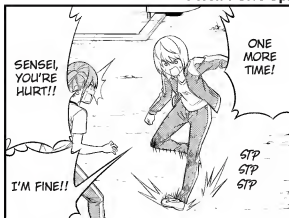
A clueless girl.

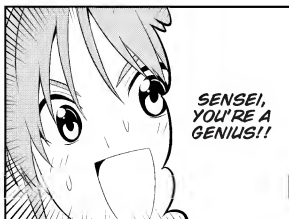
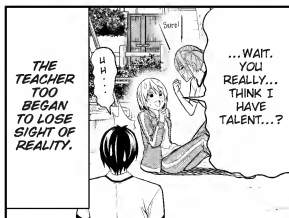
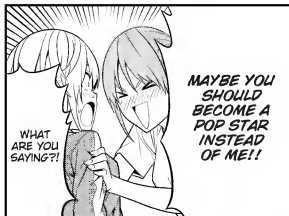
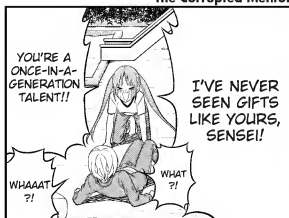




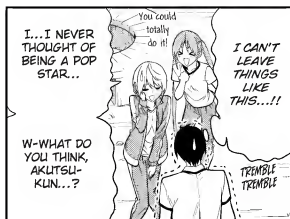








A Frank Argument

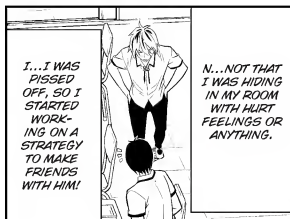
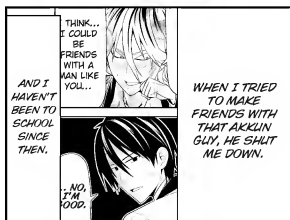


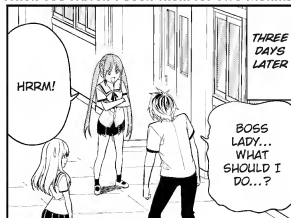
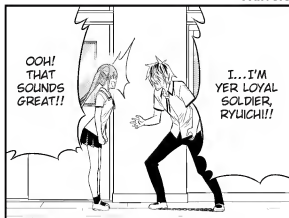
(Let it consume my body! x3)

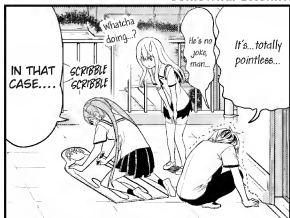
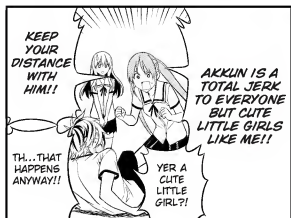
Aho-Girl

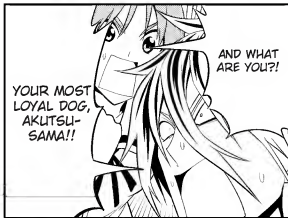
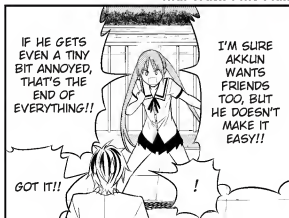
\ 'ahô,gərl \ *Japanese , noun .*

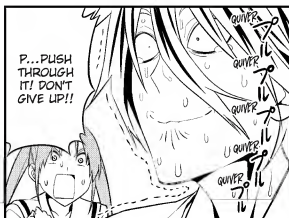
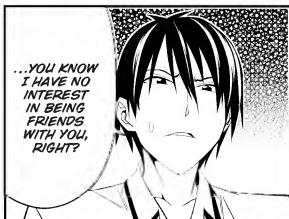
A clueless girl.

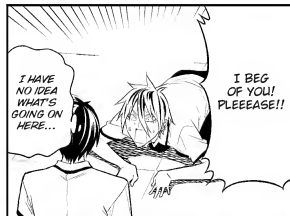




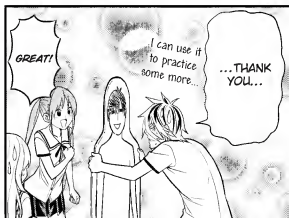








Surrogate Akkun



(Be-Bop High)

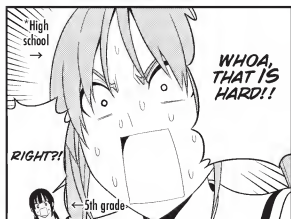
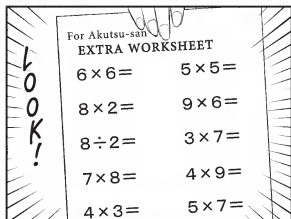
Aho-Girl

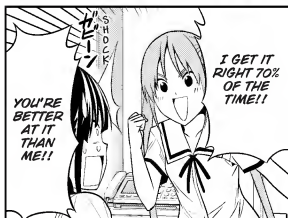
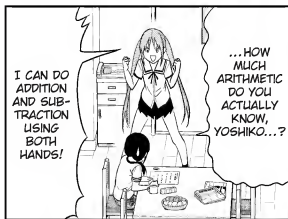
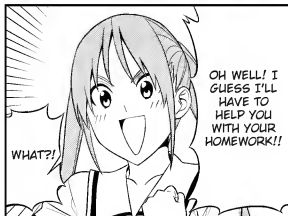
\ 'ahô,gərl \ *Japanese , noun .*

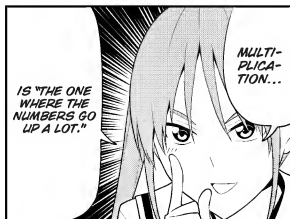
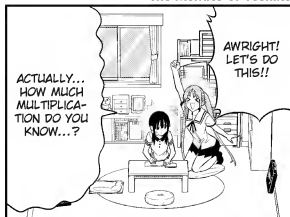
A clueless girl.

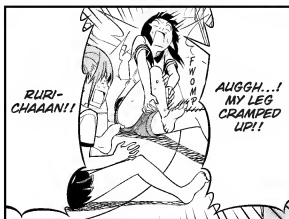


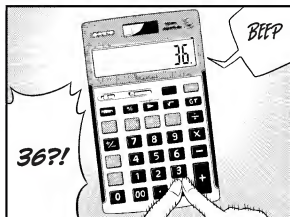
Chapter 30

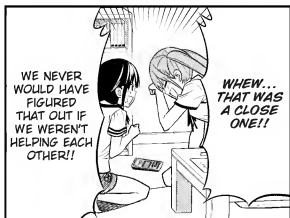
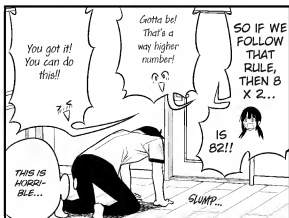
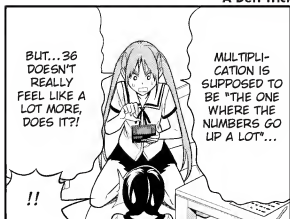












The Shame



(We're messing around too much; we're children of summer)

Aho-Girl

\ 'ahô,gərl \ *Japanese , noun .*

A clueless girl.

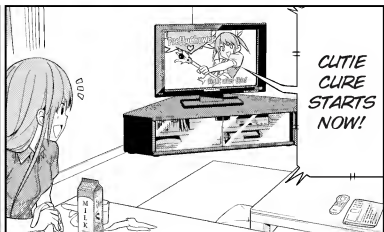
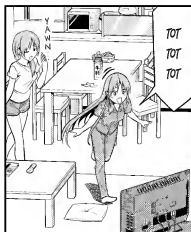
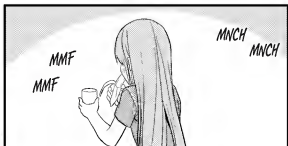
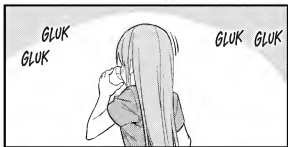


BONUS: AHO-GIRL'S MORNING OFF

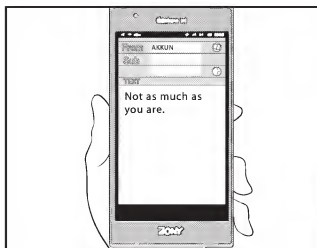
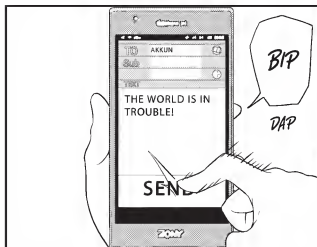


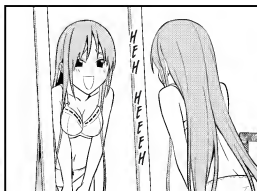
TADAAA

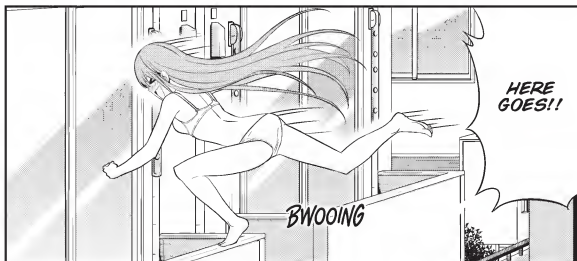
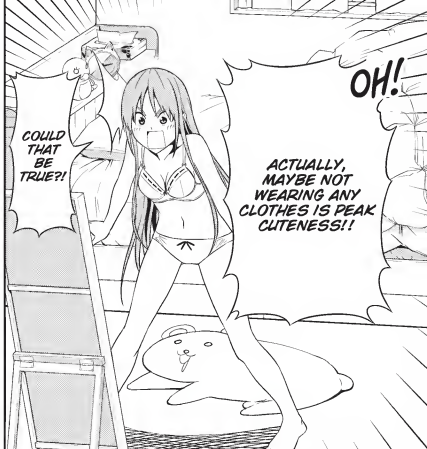
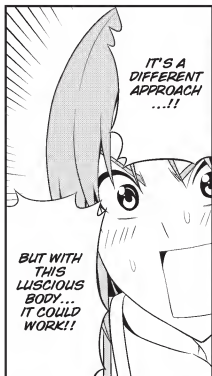












Of Course



(When I'm eating—how should I put it? I'm)

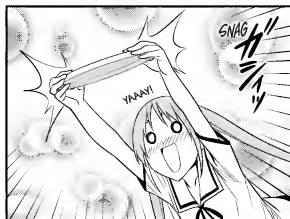
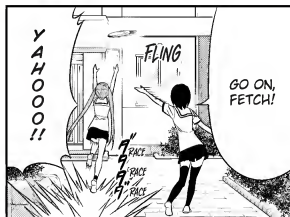
Aho-Girl

\ 'ahô,gərl \ *Japanese* , *noun* .

A clueless girl.

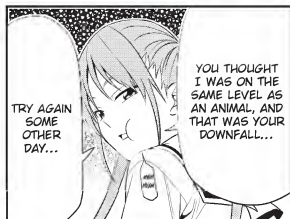




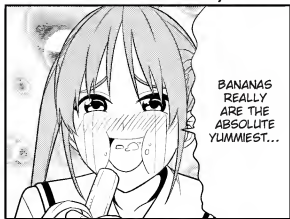








An Ordinary Sensation



Name **Rinko Inui**

Sex 

Height **162cm**

Weight **48kg**

Blood type **B**

Birthday **06/14**

Memo

A girl with depraved tastes. Second-year student in high school.

She's so aloof, we don't really know what she's thinking at this point.

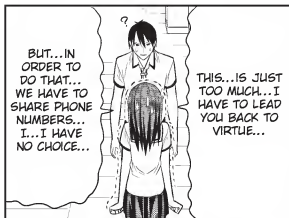
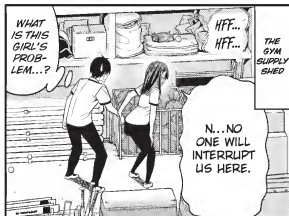
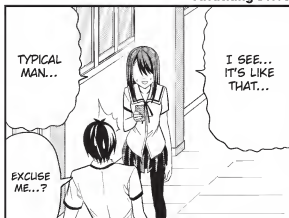
Becomes obsessed with things that snag her interest, but is otherwise a normal person.

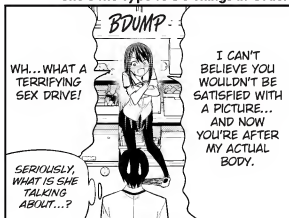
Was raised with a great deal of freedom.

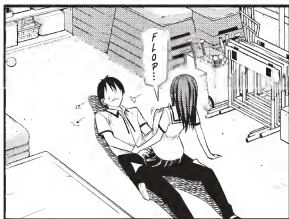
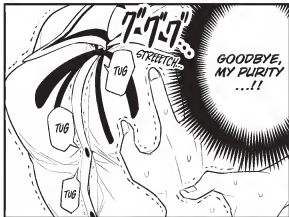


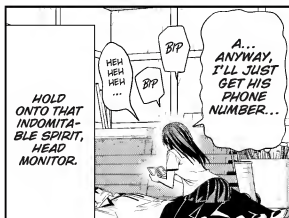
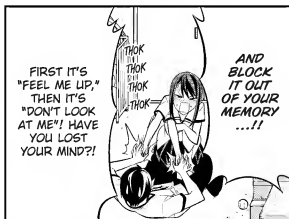
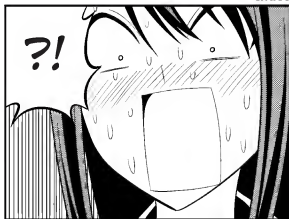




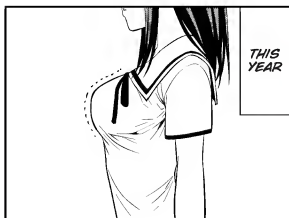
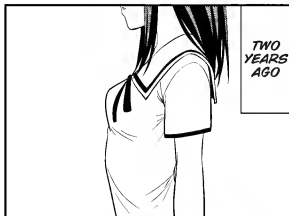








Growth Chart



(The Threat from Zeon is)

Aho-Girl

\ 'ahô,gərl \ *Japanese , noun .*

A clueless girl.

Chapter 33

BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP
BA-BUMP

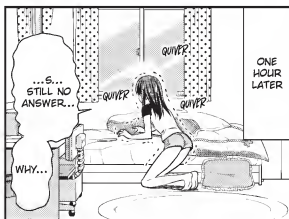
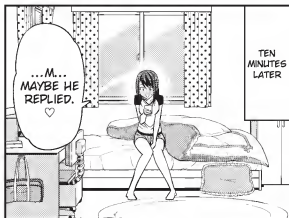
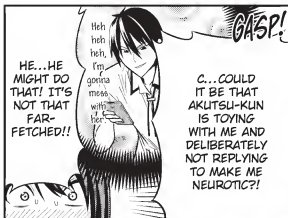
O-O-KAY...
SEND!

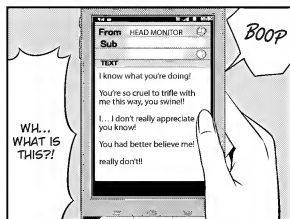
BIP

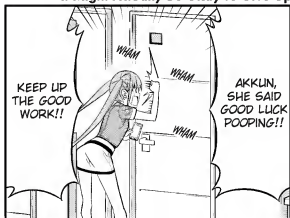
"I THINK I
WOULD SEND
YOU MY FIRST
TEXT. WHAT
ARE YOU DOING
RIGHT NOW,
AKUTSU-KUN?"

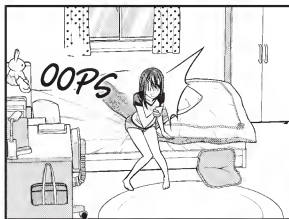
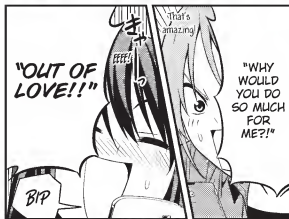
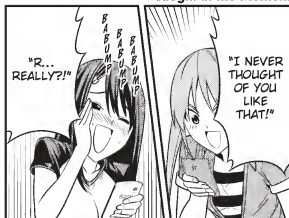
TP
TP
TP
TP

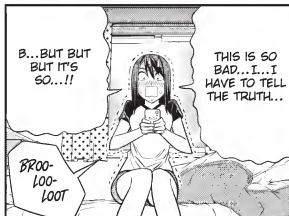
THE HEAD
MONITOR...IS
SENDING HER
BELOVED AKKUN
HER FIRST TEXT.

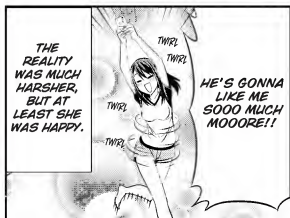




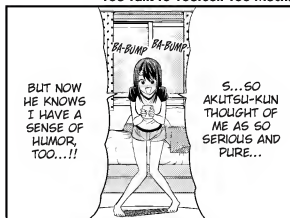








You Talk to Yourself Too Much!

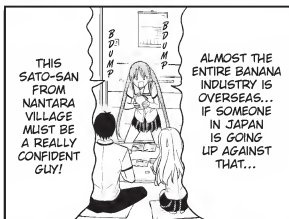


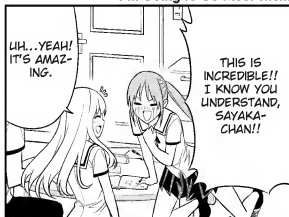
(Every time I come home home, my wife is always)

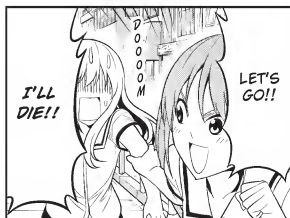
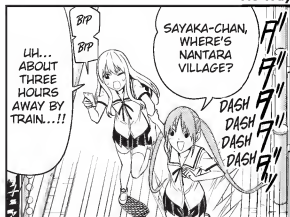
Aho-Girl

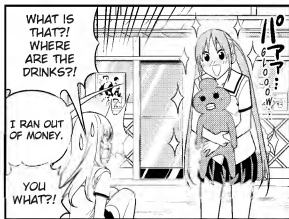
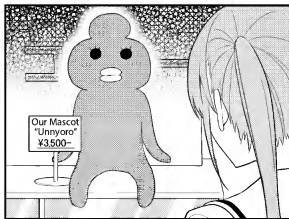
\ 'ahô,gərl \ *Japanese , noun .*

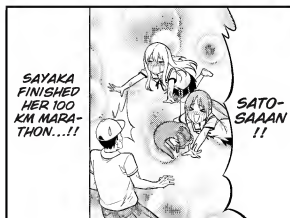
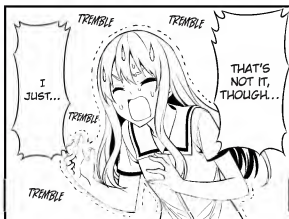
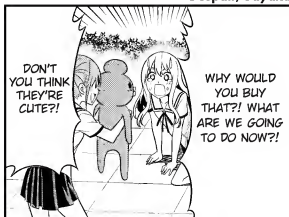
A clueless girl.

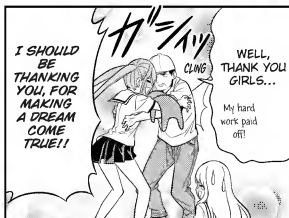
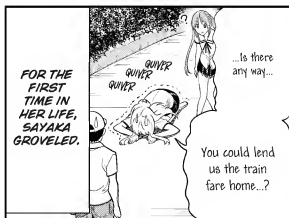
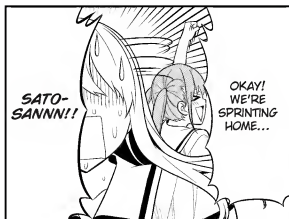












She Just Says It

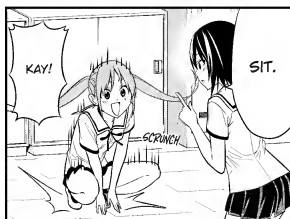
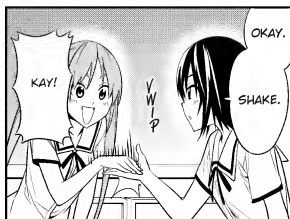


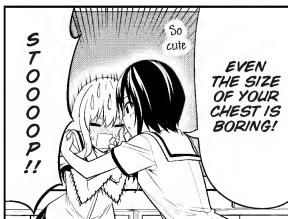
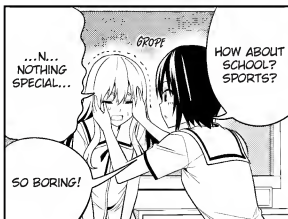
(Let the wind carry us across the land)

Aho-Girl

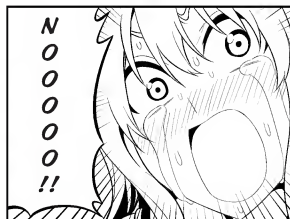
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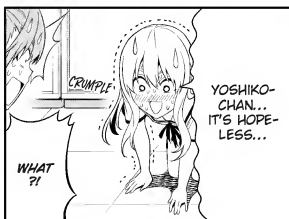
A clueless girl.

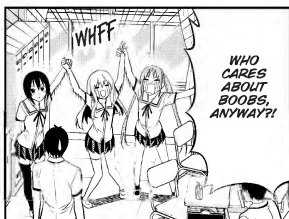




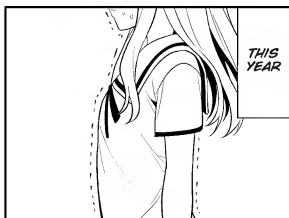
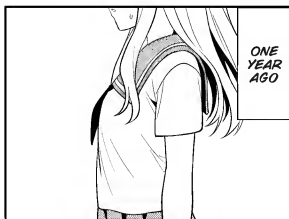








No Improvement

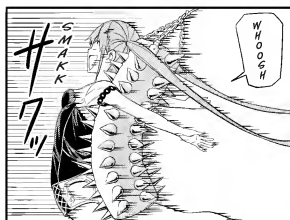
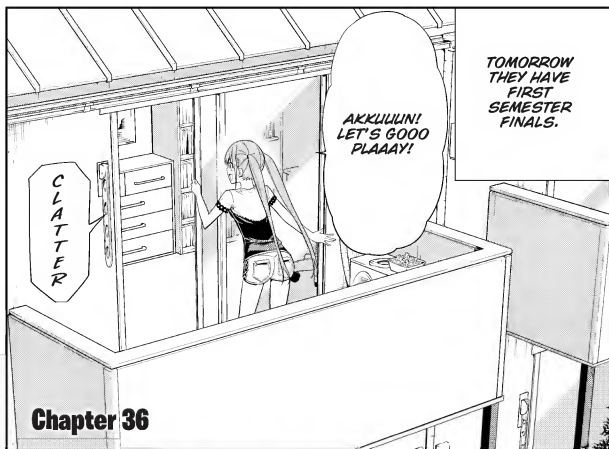


(She can have chunibyo as long as she's cute)

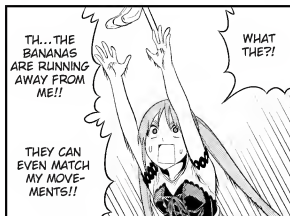
Aho-Girl

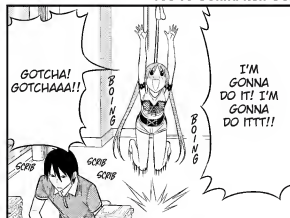
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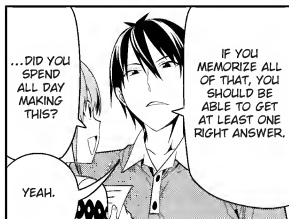
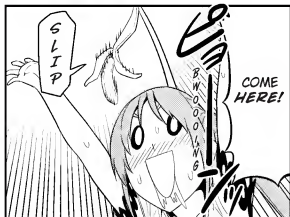
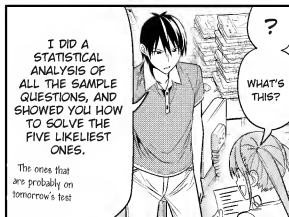
A clueless girl.

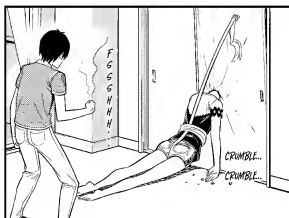
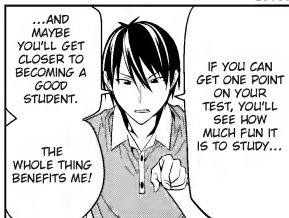




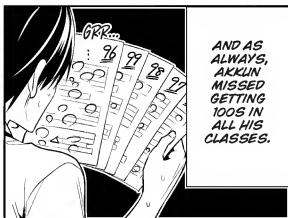








Akkun—What a Klutz!

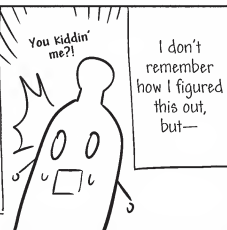
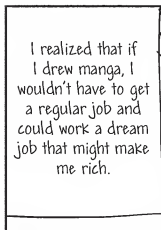
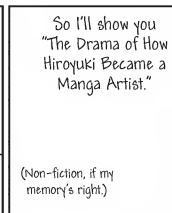
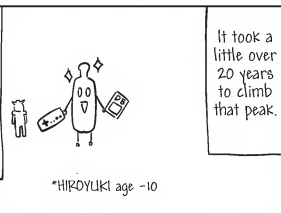
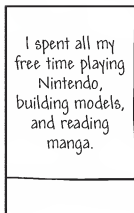
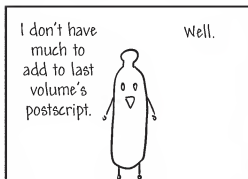
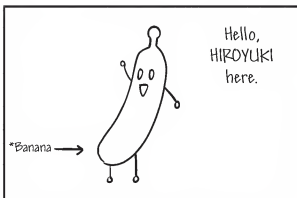
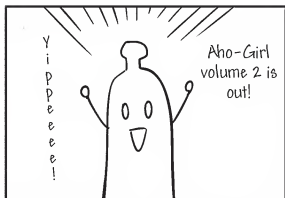


(What happens twice will happen)

Aho-Girl

\ 'ahô,gərl \ *Japanese , noun .*

A clueless girl.



Even so, I didn't start writing for magazines right away (not that I knew how), and just doodled manga in my notes. Before I realized it, I was a first-year in middle school.

I was very naive.

I'll publish a megahit for like five years and make tons of money, then I'll retire and play for the rest of my life!



I'm gonna be a manga artist!

I bought my first submission-quality paper, G pens and ink, and all the rest.



Oh man! I gotta buy one!

It's for drawing manga. They were selling it at the art supply store.



What's that?!

At the end of my first year, my older sister brought home something strange.

I never dreamed that one day my sister and I would be published in magazines at the same time!



This is beside the point, but—

Fail.

Okay...

I'll sell half of it to ya for half-price



...The screentones were expensive, so I bummed those off my sister.

So began my many long years of rejection...



I'm not in it...

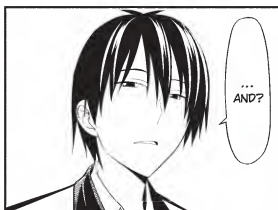
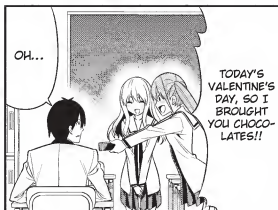
...But it was immediately rejected.

Awesome!! Check this draft!! A new challenger has arrived!!



I spent spring break drawing a 30-ish page manga and submitted it.

AN EXTRA
VALENTINE'S
DAY COMIC THAT
FIRST RAN IN
KODANSHA'S
MAGAZINE
SPECIAL.



■ Author
HIROYUKI

■ Staff
Omae-san
Horikoshi-san

■ Main Editor
Fujikawa-sama

■ Comics Editor
Ito-sama

of the villains of the series, rose to power after becoming the sole successor to the Nanta Hāa Ken school. He uses his power to remorselessly commit atrocities and mundane cruelties against his subjects. When Kenshira, the main character of the series, faces Sauther in a climactic battle, Sauther reveals that as a child he was adapted by the school's master Ogai, whom he loved as a father. Unfortunately, the Nanta Hāa Ken school of martial arts dictates that a master must be killed in order for the student to complete his training, and therefore Ogai tricked Sauther into killing him so that Sauther could achieve his destiny as master of the school. Having betrayed the man who raised him, the traumatized Sauther renounces love in all its forms to protect himself from pain and sorrow. When Kenshira uses a painless technique that will shortly kill Sauther in their battle, Sauther asks why Kenshira allows himself to be burdened with the pain that love and other emotions cause. Kenshira responds that despite the pain, love also brings joy and happiness. As he lies dying, Sauther abandons his feelings of betrayal and reconciles with the spirit of his beloved master Ogai.

Page 15 "Pronunciation guide"

This refers to a convention in Japanese writing known as furigana. Furigana appears primarily over difficult kanji characters to help people pronounce the words correctly. It is also used to teach children how to read the different writing systems used in Japanese. A more sophisticated use of furigana is to provide subtext (literally!) in manga, lyrics, and other creative writing, showing a completely different word over the actual text. For example, a character might say "that idiot" while the furigana says "Yashika." The furigana is taken as what is spoken aloud, while the main text is taken as the implied meaning.

Page 17 "We're Not Making Oranges or Machines Here"

The title comes from a quote about teaching from the TV series *Sennen B Gumi*'s lead character Kimpachi-sensei (played by Tetsuya Takeda): "We're not growing oranges or building machines here. We're building human beings, every day."

Page 23 "A Very Kibayashi-like Entrance"

Refers to manga writer Shin Kibayashi, who typically writes under a variety of pseudonyms. Some series he has worked on include *GetBackers*, *Kindaichi Case Files* (*Kindaichi Shunnen na Jikenba*), and *PsychoBusters*.

Translation Notes

Page 2 "Aggravated straight man"

This is an explanatory gloss of the Japanese term "tsukkami." The tsukkami and bake duo are a common trope in manzai-style stand-up comedy routines. The bake, like Yashika, draws over-the-top and just plain stupid conclusions to the tsukkami's set-ups. The tsukkami tries to remain calm and reasonable during the act, but is invariably pushed into extreme and sometimes violent reactions out of his frustration.

Page 6 "Solitaire Concentration"

This is the well-known card game where cards are placed face-down and a player or players must find a matching pair.

Page 8 "A Wild Yoshiko Appeared!" "It's Super Effective!"

These titles refer to lines in the *Pakémon* series of video games. The first, "A Wild Yoshiko Appeared!" is displayed when a battle to capture a wild *Pakémon* begins. The second, "It's Super Effective!" is displayed during a battle when a particular attack hits a creature's weakness (such as a water attack against a fire creature).

Page 9 "So I Can Be Myself"

This is the title to the 1983 hit song "Baku ga baku dearu tame ni" by Yutaka Ozaki. The song was also used as the main theme song for a 1997 TV drama of the same name, starring the members of the pop group SMAP, which explores a group of high school friends who are reunited in their mid-20s and try to navigate their old friendships while remaining true to the people they've become in the intervening years. The song was also released with the English title "My Song" ... but that wouldn't make much sense here, would it?

Page 10 "Stalemate"

In Japanese, the title actually says "na-side," which is a rugby term signaling the end of the game because no side (i.e., neither team) will have the next possession of the ball.

Page 12 "Men may be tortured, men may feel sadness, because of"

This quote is a reference to the manga and anime series *Fist of the North Star*. The inhumanly cruel Sauther, an

the feudal lord of the old man's region and wins him further riches and acclaim.

Page 52
"¥30 million"

A little under \$300,000 US.

Page 54
"This Twist Is Straight out of a Shonen Manga"

Shonen manga (i.e. "boys' comics") commonly features storylines with hand-to-hand fighting and other types of duels. In this case, Yashika's Mam's bra-stealing technique has been turned against her in the final moments of the battle, upping the tension as the brash upstart Head Manitar makes a resurgence from almost certain defeat.

Page 57
"Tanuki"

In English, a tanuki is properly called a "Japanese raccoon dog." They have a broad resemblance to raccoons, but are a separate and unrelated species. Fans of manga and anime are more likely familiar with the tanuki of Japanese folk lore, who is usually a trickster (though sometimes dull-witted) and a shapeshifter.

Page 64
"The other day, I met"

This is a reference to the children's song "The Other Day, I Met a Bear" (also known as "The Bear Song"). The lyrics are slightly different in Japanese, of course, and begins "The other day, deep in the forest," but the song is the same.

Page 65
"Pow-R Ranger"

This is a broad reference to all the various Super Sentai-type superhero TV shows, which along with the *Ultraman* and *Kamen Rider* series comprise the bulk of the Takusatsu genre. The Japanese term used is here "Pachi Ranger," which we adapted as "Pow-R Ranger" in order to preserve the "P" on the rangers' masks. There happens to be a series of ads for pachinka parlors in Japan which also use characters called Pachi Rangers, but those characters more closely resemble a magical girl team than what is being invoked here.

Page 72
"Five stars, shining in the heavens! Five-Star Squadron!"

This is the tagline to the Japanese TV series *Gasei Sentai Dairanger*, the seventeenth installment in the Super Sentai franchise which spawned the Power Rangers in the US. The title *Gasei Sentai Dairanger* is translated as

Page 32
"Body sushi"

The Japanese term for this is *nyataimari*, which literally translates to "arrangement (an) a woman's body." It refers to eating sushi or sashimi off a woman's naked body. There is also a male version of this, called "nantaimari." The image of decadent *nyataimari* arrangements was common during the bubble economy in the 1980s, although the actual practice remains rare and unsurprisingly disreputable.

Page 33
"Yakiniku"

Yakiniku is a Japanese dish in which a customer is presented with a plate of thinly sliced raw meats (usually beef) and vegetables, which they then cook to taste on a searing-hot griddle, grill, or hot plate at the center of the table. Yashika may think she's hot, but...yakiniku is ambitious.

Page 38
"She brings the city to life"

This is the opening line of a 1983 song by J-pop star Anri. The song, "Cat's Eye," was used as the opening theme of the anime of the same name, which follows the adventures of three sisters who are also art thieves.

Page 40
"Obasan"

This is a respectful form of address for an older (but not elderly) woman, literally meaning "aunt." Contrast to *obaasan* for "grandmother" and *babaa* for a more disrespectful term along the lines of "hag."

Page 41
"Mirin"

This is Japanese variety of sweet cooking wine, and it's part of what gives sushi rice its characteristic taste.

Page 42
"¥1000"

Equivalent to about \$9 US.

Page 48
"Dig here"

This line is iconic of the Japanese fairy tale *Hanasaka-jisan*, roughly rendered as "The Old Man Who Makes Flowers Bloom," wherein a childless old couple takes in a stray dog and pampers the dog like a child. In gratitude, the dog leads the old man out into a field and shows him a spot to dig. When the old man digs, he discovers a box of gold coins. When the dog is killed by a jealous neighbor, the dog's spirit tells his former master to burn his corpse and scatter his ashes over trees. Doing so causes the trees to spring into bloom, which impresses

into a very popular TV drama, and features the main character, a traveling businessman, making various perfunctory sales visits before heading to a nearby restaurant to revel in the food he finds there. Each installment focuses on a different restaurant or street vendor and different bit of cuisine. In the TV series, the main character visits real restaurants and eats meals that are offered on their real-life menus.

Page 122

"The Threat from Zeon is"

This is the title of an episode in *Mobile Suit Gundam* which aired in 1979. In the series, the Principality of Zeon is at war with the Earth Federation, and the episode takes place after the leader of Zeon has been killed. In response, the successor, Gihren Zabi, gives a speech rousing his beleaguered people to a renewed assault on the Earth Federation.

Page 128

"When a Person Clings to Dreams... Disappointment Awaits"

In Japanese, there is a well-known saying that "hita na yume to kaite, hakanai" (one literal translation being, "write a person's dream, and [it is] to na avail"). This saying is derived from the kanji used in the Japanese version of the sentence. When the kanji for "person" and "dream" are combined, they form a new kanji meaning "impermanent, transient, fickle, vain, empty," etc. Rather than try to fruitlessly encapsulate all this in a more literal translation, a looser translation of the sentiment is given instead.

Page 130

"Every time I come home, my wife is always"

In 2010, a question was posted on the Japanese version of Yahoo! Answers. The question was titled "Every time I came home, my wife always pretends to be dead." The OP goes on to explain that his wife concocts elaborate scenarios for him to stumble onto when he walks in the front door, such as spluttering fake blood onto a t-shirt and lying on the ground, wearing a fake arrow through her head, putting a plastic bag over her head (though he could see it moving so he knew she could breathe), and even dressing up like a soldier and clinging to a gun as she lay sprawled on the floor. Obviously, the question became meme-fied, and there are several parody videos on YouTube reenacting these scenes. The original question (with one such video) can be seen here: <https://tinyurl.com/y9kahf55>.

Page 131

"Nantara Village"

The town's name, "Nantara," is written using very plau-

"Five-Star Squadron Dairanger."

Page 80

"Let it consume my body! x3"

In *Dragon Ball Z*, Gaku uses a technique called "kaio-ken" that he alone has mastered. The technique takes a heavy toll on the user's ki and can badly damage the user's body. When fighting Vegeta, Gaku realizes that his standard level kaio-ken will not be enough to win him the battle, and so he pumps even more of his physical resources into the attack, letting it consume him and unleashing the multiplied "kaio-ken x3."

Page 84

"Akutsu-sama"

Ryuichi has switched from calling Akkun "Akutsu-kun," which would be the standard form of address between age peer boys, to saying "Akutsu-sama." In this case, such a choice is an over-the-top expression of respect or admiration, putting Akkun on an almost god-like plane above Ryuichi.

Page 88

"Be-Bop High"

This refers to the classic manga *Be-Bop High School*, which features two ruffian high school boys who frequently get into fights with rivals and face other coming-of-age adversities. The manga series ran from 1983 to 2003 and led to several anime, live action, and video game adaptations.

Page 90

"Cutie Cure"

The title translated here as "Cutie Cure" is "Purichua," which is a reference to the *Pretty Cure* family of magical girl anime series (also known as "Purikyuu," or PreCure). A recent incarnation of *Pretty Cure*, *Smile PreCure*, was adapted into a Netflix exclusive under the title *Glitter Force*. Rather than come up with a disguised version of "Glitter Force," it seemed more faithful to the feel of the "Purichua" term to use "Pretty Cure" as the starting point. Hence: "Cutie Cure."

Page 96

"We're messing around too much; we're children of summer"

This is a refrain in the song "Summer Nude" by the rock group the Magakara Brothers, released in 1995. The song has been covered numerous times and has inspired a TV drama and a manga series.

Page 106

"When I'm eating—how should I put it? I'm"

This line is common in the manga series *Kodaku Gurume* ("The Solitary Gourmet"). The manga has been adapted

have to a system as robust in English as the Japanese system is the “133t speak” transposition of numbers for look-alike letters. Since Yashika’s answers are wildly wrong anyway, it isn’t too much of a problem to substitute whatever numbers fit in English. However, for the curious, here are the original mnemonics Akkun tries to teach Yashika:

Japanese	Translation	Hidden Numbers
<i>li kuni tsukuro</i>	Let’s build a great nation!	1 9 2 2 9 6
<i>Noku yo, uguisu!</i>	Cry, nightingale!	7 9 4
(Yashika: I’ll make you feel better!)		
<i>Hokushi ni modasou!</i>	Let’s start over!	8 9 4
(Yashika: [You’re giving me] A notice of divorce?!)		

Page 154

“What happens twice, will happen”

This is a Japanese saying that says, in full, “What happens twice, will happen thrice” (“nida aru kata ha sanda aru”). Though intended in a more figurative “when it rains, it pours” sense, the meaning is often taken literally in a superstitious way. For example, if you bang your knee on a desk twice, someone is likely to tell you this and predict that the third time it happens will be the last time.

Page 156

“G pen”

A G pen is a type of pen nib favored by ink-drawing artists. It belongs to a subset of pen nibs that have come to be called “manga pen nibs,” and requires the most skill to use effectively due to its flexibility and responsiveness to pressure and angle.

seemingly place name characters. However, the word “nantara” also means “whatever” or “so-and-so,” so every time a character says “Nantara Village,” it sounds in Japanese like they’re saying “Something-otherwise Village.”

Page 133

“100 km”

About 62 miles.

Page 138

“Let the wind carry us across the land”

This refers to the title of a travel program that aired on Fuji TV from 1990 through 2000, which featured various hosts traveling to various places and interacting with people, visiting tourist spots, and so on to capture the allure of travel. The show’s full title is “Kaze Makase – Shin/shakaku Manyuuki” (“Let the Wind Carry Us – A Tale of Travel to New and Varied Lands”).

Page 146

“She can have chunibyo as long as she’s cute”

“Chunibya” (literally “eighth grade sickness”) is a recent Japanese term referring to middle school students who go through a phase involving delusions of grandeur—believing they have magical powers, or a great destiny, or intellectual abilities far exceeding the mundane humans around them. Characters recovering from chunibya were the subject of the recent anime *Love, Chunibya, and Other Delusions*.

Page 148

“This is for you to play with (by yourself)”

A long-running children’s TV show in Japan, airing from 1990 to 2013, was called “Tsukutte Asaba” (“Let’s make [something] and play”). The philosophy of the show was to show children how to make things to exercise their creativity and learn good life skills. Here, the title of the show has been massaged somewhat to fit into English grammar, which requires pronouns such as “I” and “you” where Japanese can leave such words more ambiguous. HIROYUKI has also altered the title of the show slightly with the parentheses, to more closely fit Akkun’s intent.

Page 152

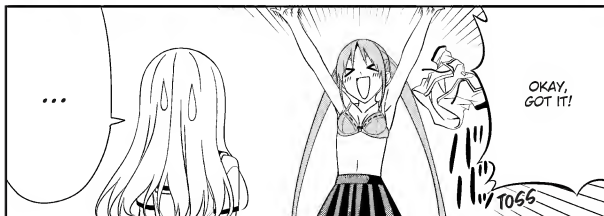
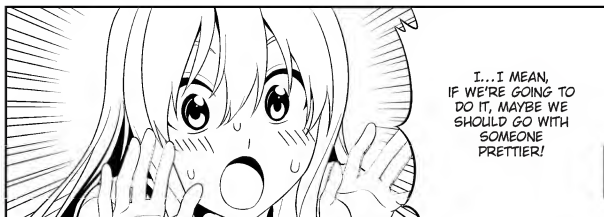
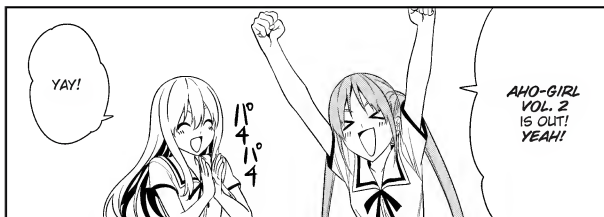
“A gr8 n810n was f0und3d...”

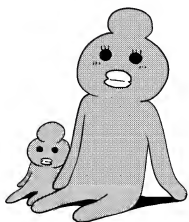
A common form of wordplay in Japanese is to assign numbers to replace homophone syllables in words to create a kind of code, which can be either playful shorthand, or can be used in a mnemonic (as it is here). Because Japanese has many different pronunciations for each number, the system is quite flexible. The only number that really functions this way in English is “8,” as in “i h8 u,” for example. The closest approximation we

Aho-Girl

\’ahô,gərl\ Japanese, noun.

A clueless girl.





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By Atsushi Ohkubo

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The Black Museum ^{The} Ghost and the Lady

By Kazuhiro Fujita

Deep in Scotland Yard in London sits an evidence room dedicated to the greatest mysteries of British history. In this “Black Museum” sits a misshapen hunk of lead—two bullets fused together—the key to a wartime encounter between Florence Nightingale, the mother of modern nursing, and a supernatural Man in Grey. This story is unknown to most scholars of history, but a special guest of the museum will tell the tale of The Ghost and the Lady...

Praise for Kazuhiro Fujita’s *Ushio and Tora*

“A charming revival that combines a classic look with modern depth and pacing... **Essential viewing both for curmudgeons and new fans alike.**” — Anime News Network

“**GREAT!** The first episode of *Ushio and Tora* captures the essence of '90s anime.” — IGN

Japan's most
powerful spirit
medium delves
into the ghost
world's greatest
mysteries!

Story by Kyo
Shirodaira, famed
author of mystery
fiction and creator of
Spiral, *Blast of Tempest*,
and *The Record of a
Fallen Vampire*.



Both touched by spirits called yōkai, Kotoko and Kurō have gained unique superhuman powers. But to gain her powers Kotoko has given up an eye and a leg, and Kurō's personal life is in shambles. So when Kotoko suggests they team up to deal with renegades from the spirit world, Kurō doesn't have many other choices, but Kotoko might just have a few ulterior motives...

IN/SPECTRE

STORY BY KYO SHIRODAIRA
ART BY CHASHIBA KATASE

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H A P P I N E S S

——ハピネス——

By Shuzo Oshimi

From the creator of *The Flowers of Evil*

Nothing interesting is happening in Makoto Ozaki's first year of high school. His life is a series of quiet humiliations: low-grade bullies, unreliable friends, and the constant frustration of his adolescent lust. But one night, a pale, thin girl knocks him to the ground in an alley and offers him a choice. Now everything is different. Daylight is searingly bright. Food tastes awful. And worse than anything is the terrible, consuming thirst...

Praise for Shuzo Oshimi's *The Flowers of Evil*

"A shockingly readable story that vividly—one might even say queasily—evokes the fear and confusion of discovering one's own sexuality. Recommended." —The Manga Critic

"A page-turning tale of sordid middle school blackmail." —Otaku USA Magazine

"A stunning new horror manga." —Third Eye Comics



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COMICS

"Parasyte fans should get a kick out of the chance to revisit Iwaaki's weird, violent, strangely affecting universe. Recommended." -Otaku USA Magazine

"A great anthology containing an excellent variety of genres and styles." -Manga Bookshelf

Based on the critically acclaimed classic horror manga

The first new *Parasyte* manga in
over 20 years!

NEO PARASYTE

BY ASUMIKO NAKAMURA, EMA TOYAMA, MIKI RINNO, LALAKO KOJIMA, KAORI YUKI,
BANKO KUZE, YUUKI OBATA, KASHIO, YUI KUROE, ASIA WATANABE, MIKIMAKI,
HIKARU SURUGA, HAJIME SHINJO, RENJURO KINDAICHI, AND YURI NARUSHIMA

A collection of chilling new *Parasyte* stories from Japan's top shojo artists!

Parasites: shape-shifting aliens whose only purpose is to assimilate with and consume the human race... but do these monsters have a different side? A parasite becomes a prince to save his romance-obsessed female host from a dangerous stalker. Another hosts a cooking show, in which the real monsters are revealed. These and 13 more stories, from some of the greatest shojo manga artists alive today, together make up a chilling, funny, and entertaining tribute to one of manga's horror classics!

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*New action series from Hiroyuki Takei, creator of
the classic shonen franchise Shaman King!*

In medieval Japan, a bell hanging on the collar is a sign that a cat has a master. Norachiyo's bell hangs from his katana sheath, but he is nonetheless a stray — a ronin. This one-eyed cat samurai travels across a dishonest world, cutting through pretense and deception with his blade.

NekoGataro

STRAY CAT
SAMURAI

By
Hiroyuki Takei



Having lost his wife, high school teacher Kōhei Inuzuka is doing his best to raise his young daughter Tsumugi as a single father. He's pretty bad at cooking and doesn't have a huge appetite to begin with, but chance brings his little family together with one of his students, the lonely Kotori. The three of them are anything but comfortable in the kitchen, but the healing power of home cooking might just work on their grieving hearts.

"This season's number-one feel-good anime!" —Anime News Network

"A beautifully-drawn story about comfort food and family and grief. Recommended." —Otaku USA Magazine



sweetness & lightning

By Gido Amagakure

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"I'm pleasantly surprised to find modern shojo using cross-dressing as a dramatic device to deliver social commentary... Recommended."

-Otaku USA
Magazine

The. prince in his dark days

By **Hico Yamanaka**

A drunkard for a father, a household of poverty... For 17-year-old Atsuko, misfortune is all she knows and believes in. Until one day, a chance encounter with Itaru—the wealthy heir of a huge corporation—changes everything. The two look identical, uncannily so. When Itaru curiously goes missing, Atsuko is roped into being his stand-in. There, in his shoes, Atsuko must parade like a prince in a palace. She encounters many new experiences, but at what cost...?



"An emotional and artistic tour de force! We see incredible triumph, and crushing defeat... each panel [is] a thrill!"

—Anitay

"A journey that's instantly compelling."

—Anime News Network

WELCOME TO THE BALLROOM

By Tomo Takeuchi

Feckless high school student Tataru Fujita wants to be good at something—anything. Unfortunately, he's about as average as a slouchy teen can be. The local bullies know this, and make it a habit to hit him up for cash, but all that changes when the debonair Kaname Sengoku sends them packing. Sengoku's not the neighborhood watch, though. He's a professional ballroom dancer. And once Tataru Fujita gets pulled into the world of ballroom, his life will never be the same.



Aho-Girl: A Clueless Girl 2

KODANSHA COMICS Digital Edition

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